



**WILLIAM ROCKHILL  
NELSON GALLERY OF  
ART and MARY ATKINS  
MUSEUM OF FINE ARTS**

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**GALLERY NEWS**

# CALENDAR FOR FEBRUARY

Sun., Feb.	1	- 3:30 - Concert - University of K.C.
Mon., "	2	- 4:00 - Library - Art Inst., Orient. Art.
Tues., "	3	- 2:00 - Asiatic Study Group
" "	3	- 4:00 - Library - Art Inst., French Ptg.
Wed., "	4	- 8:00 - Lecture - Technique of Chinese Painting, Mr. Sickman
Thurs., "	5	- 11:00 - Loan Gallery - Friends of Art
" "	5	- 4:00 - Library - Art Inst., French Ptg.
Sat., "	7	- 3:00 - Motion picture - "Rome" & "Greece"
Sun., "	8	- 3:30 - Concert - Pupils of Dorothy Perkins & Mrs. Van Duzee
Mon., "	9	- 4:00 - Library - Art Inst., Orient Art
Tues., "	10	- 10:00 - Library - Book Club
" "	10	- 1:00 - Library - Art Study Club
" "	10	- 4:00 - Library - Art Inst., French Ptg.
Wed., "	11	- 10:00 - Library - Minerva Delphians
" "	11	- 8:00 - Lecture - Early Chinese Painting, Mr. Sickman
Thurs., "	12	- 10:00 - Library - Socratic Delphians
" "	12	- 4:00 - Library - Art Inst., French Ptg.
Sat., "	14	- 3:00 - Marionette Play
Sun., "	15	- 3:30 - Concert - Pupils of Mrs. Paul Willson and Della Willson.
Mon., "	16	- 4:00 - Library - Art Inst., Orient. Art.
Tues., "	17	- 2:00 - Asiatic Study Group
" "	17	- 4:00 - Library - Art Inst., French Ptg.
Wed., "	18	- 8:00 - Lecture - Figure Painting of the T'ang Dynasty, Mr. Sickman
Thurs., "	19	- 11:00 - Print Room - Friends of Art
" "	19	- 4:00 - Library - Art Inst., French Ptg.
Sat., "	21	- 3:00 - Motion Picture - "Van Eyck" & "Belgium"
Sun., "	22	- 4:00 - Concert - Hunt-Forsythe
Mon., "	23	- 4:00 - Library - Art Inst., Orient. Art
Tues., "	24	- 10:00 - Library - Book Club
" "	24	- 4:00 - Library - Art Inst., French Ptg.
Wed., "	25	- 11:00 - Library - Minerva Delphians
" "	25	- 8:00 - Lecture - Early Landscape Painting, Mr. Sickman
Thurs., "	26	- 10:00 - Library - Socratic Delphians
" "	26	- 4:00 - Library - Art Inst., French Ptg.
Sat., "	28	- 3:00 - Motion Picture - "Paris" & "France"

GALLERY NEWS

February 1942

GALLERY NEWS: In this issue, the Gallery News appears in a new dress. It is hoped that the use of colours, a varied cover sheet, will add interest to our publication.

THE GALLERY IN WAR TIME: "Never before has museum attendance been so great in Canada, or in England, wherever museums can still function. Never has the public responded so eagerly to the creative life of today and to the meaning of the art of the past; never have the museums of those countries been so determined to serve."

The above is from the report of the meetings of the Art Museum Directors Association held recently in New York to consider the war emergency. These meetings ended with a final resolve: "That American Museums will be sources of inspiration, illuminating the past and vivifying the present; that they will fortify the spirit on which victory depends."

Our Gallery subscribes most heartily to these resolves. It will continue to function with increased activities and a desire to serve the community. Means to make the great collections housed here more accessible, more vital to our every day life are being considered and will be announced shortly. It is hoped that the citizens of Kansas City will make even greater use of the Gallery and its facilities in these trying days, that they may find here a refreshment of spirit and a release from the sadness of the destruction of war.

THE PICASSO EXHIBITION: The provocative group of paintings and drawings by the great Spanish modernist, Pablo Picasso, will continue in the loan galleries through Sunday, February 15th.

The earliest painting is "The Artist's Sister", painted in Barcelona in 1899 before he removed to Paris. It is carried out in a silvery tone and its command of soft sweeping forms suggests the late style of Renoir. Typical of 1902-03, years of poverty and disappointment, "Early Morning" with its wan interior and poster by

Toulouse-Lautrec, has the pervasive blue tones that were so in harmony with his spirits at that time. The year 1905 was one of moderate success and the poetic charm and repose of his style of this period is well seen in the romantic mood of "The Toilet of the Saltimbanques".

The monumental "Coiffure" of 1905 sums up the popular Rose Period. Two studies for "Les Demoiselles D'Avignon" illustrate how the finished picture derives from Cezanne's "Bathers" and the marked influence of Negro Sculpture. His cubist period is represented by the well known "Portrait of Braque" and the subtly toned "Ma Jolie". The sculptural "Pipes of Pan" is usually considered the finest work of his classic period. The strange series of 1932 when he painted a number of large canvases of sleeping women, marked by great sweeping curves and a new brilliancy of colour, is well illustrated by "The Mirror".

The exciting, high-pitched colours of "Portrait of a Lady" of 1937 with its wierd effect of doubt vision is one of the most controversial canvases in the group. Nothing like it has ever been seen in the history of art. The series ends with a group of drawings for his great mural, "Guernica". The photographs and diagrams that analyse the baffling "Seated Man" do much to explain the gradual transformation of natural forms into the abstractions of this example from his cubist period.

ITALIAN PAINTINGS FROM THE LEHMAN COLLECTION: A group of most important early Italian Paintings, lent through the courtesy of Robert Lehman of New York, has been placed on exhibition in the north loan gallery. These paintings have been lent to the Gallery for an indefinite period and will be exhibited from time to time. None of the artists included is in the permanent collection and the group offers an extraordinary opportunity to study this rare field.

The earliest example is an "Enthroned Madonna and Child" by Margaritone of Arezzo, a thirteenth century artist who antedates Giotto and who always signed his stiff, Byzantine-like compositions. In it we see the crude and impersonal work prevalent in Italy before the humanizing influences of Giotto. A very appealing "Madonna and Child" by Lippo Vanni, a Sienese follower of Simone Martini, dates from the last half of the 14th century. This painting is

illustrated in Edgell's History of Sienese Painting and shows a very rare and attractive combination of reus and oranges in the drapery of the Christ Child.

Giovanni di Paolo, the very original Sienese painter of the 15th century is represented by a superb and monumental "Coronation of the Virgin" in which his exquisite charm is seen and in an "Expulsion from the Garden" in which we see his extraordinary imagination in the almost abstract conception of the universe as concentric spheres. Neroccio di Landi, also Sienese of the 15th century, was a sculptor as well as a painter and there is a plastic quality in his "Madonna and Child with Saints Mary Magdalene and Sebastian".

A contemporary of Neroccio, Benvenuto da Giovanni, worked in the pure Sienese tradition. His "Madonna and Child" is an early work, rather stiff but with a delicate charm and characteristic colouring. Nicollo da Foligno, sometimes called Alunno, is an Umbrian artist of the 15th century who was a pupil of Benozzo Gozzoli and who later came under the influence of Carlo Crivelli. His "St. Ann, the Virgin and Angels" shows his delicate charm, the beauty of his flesh tones and the rich browns and plum colours that distinguish his work.

Francesco Cossa is perhaps the most important artist of Ferrara, the home of the great D'Este family. His work is marked by an individual emotionalism which is seen in a "Crucifixion with Madonna and St. John". Especially interesting is a pair of portraits of Alessandro di Bernardino Gozzadini and his wife which were apparently painted at the time of their marriage. A superb "Madonna and Child" by the Venetian, Carlo Crivelli, shows his extraordinary style, the hard linear quality and sumptuous use of rich brocades and swags of fruit and vegetables. It has all the splendor of the Venetian school. Especially interesting is a late "Madonna and Child" by Giovanni Bellini, one of the great names of the Venetian school and the teacher of Giorgione and Titian. It shows the influence of Mantegna in its sculptural handling and the clear, singing colours. The landscape is particularly charming with its distant Alps and hill towns.

FRENCH PAINTINGS FROM THE PHILLIPS MEMORIAL GALLERY:

From February 16th to March 1st, the central loan gallery will be installed with a group of French paintings which have been lent to the Gallery for an indefinite period by the Phillips Memorial Gallery of Washington, D.C.

The group begins with a small but dramatic portrait of the violinist, Paganini, by the great romanticist, Delacroix. Daumier is represented by two canvases, a small "Two sculptors" and his dramatic "The Uprising" which is unquestionably his greatest painting in America. The important "Ballet Espagnol" by Manet was inspired by a troupe of Spanish dancers who came to Paris in 1860 and whose advent marked Manet's first great interest in Spain. The small "Women Combing Their Hair" byegas is characteristic of his superb drawing and exquisite tonalities. Cezanne is represented by three major works, a "Self-Portrait", which many critics have chosen as the finest of the series, a middle period landscape and a superbly architectonic still-life. "Public Garden at Arles", painted in 1888, is one of Van Gogh's finest landscapes from the Arles period. It is rich in impasto and glowing colours.

"The Round Table" by Braque is one of his most distinguished cubist compositions and "The Studio" by Matisse vibrates with his emotional colours. Derain's "Landscape, Southern France" is traditional in its monumentality and rich tones. Other artists in the group include Purvis de Chavannes, Seurat, Vuillard, Bonnard, Rouault, Picasso, Utrillo, de la Fresnaye and Dufy.

ABSTRACT PAINTING: An interesting group of abstract paintings, drawings and prints will be installed in the south loan gallery for the period of February 16th to March 1st. These are the work of Josef Albers, formerly of the famous Bauhaus Group of Germany who came to this country in 1933. He is at present teaching art at the Black Mountain College in North Caroline. The majority of his work is based on geometric shapes and solids. He has had several exhibitions in New York and his work has been highly praised. The Brooklyn Eagle wrote of his show: "Mr. Albers deals in the rhythms of space-relationship in so appealingly simply and pure a stule that you wonder why other painters of abstractions want to be so involved and complicated in their designs. You might not thrill at Alber's paintings, but at least you will

find them easy to look at and singularly lucid in their expressiveness."

MASTERPIECE ROOM: Pierre-Auguste Renoir's greatest painting in America, and one that is considered by many his masterpiece, "The Luncheon of the Boating Party", has been hung in the Masterpiece Room. It has been lent to the Gallery for an indefinite period by the Phillips Memorial Gallery of Washington, D.C.

Painted in 1881, it sums up his early Impressionistic period and his monumental compositions of the time, of which "Le Moulin de la Galette" is another great favorite. In singing blues, greens, mauves and roses he has left an imperishable record of an epoch, the light-hearted gaiety of France after its quick recovery from the War of 1870. It was painted at Bougival on the Seine and the scene is a restaurant frequented by Renoir and his artist friends. Many of the figures can be identified. The young woman with the dog is Mlle. Alice Charigat who later married the painter; the critic Ephrussi, the collector Caillebotte and the artist himself are all portrayed.

Purely traditional and stemming from the 18th century, Renoir has always been called the most joyous painter of the French school. He is seen in this superb canvas at his best. It is a signal honour to the Gallery to be the recipient of this important loan and it is hoped that all our visitors will take advantage of the opportunity to become acquainted with the artist's work. Interest is added to this loan by the fact that the Gallery does not yet have an example of Renoir's work in the collection.

#### WEDNESDAY EVENING LECTURES:

February 4: The Technique of Chinese Painting. The lectures throughout the month of February will be devoted to the subject of Chinese painting. It can be said truthfully and with pride that America was the first nation of the Occident to realize that behind the charming, decorative Oriental pictures of the export trade lay a great and profound art of painting equal, in its way, to the art of any country. Thanks to this early realization, the American collections of Chinese paintings are the best outside of the Orient. However, it must be admitted that for the Occident, Chinese painting is the least familiar of all the branches of Far Eastern Art. One of

the reason for this is the fact that Chinese painting is done in a manner quite different from that of oil and water colour paintings to which we are accustomed in the west. For this reason the first lecture of the series on painting will deal with the technique. The various manners of working will be discussed as well as the types of brush strokes employed, the materials used and the way in which a picture is painted. The lecture will also touch on the point of view and approach to landscape painting that is characteristically Chinese.

February 11: Early Chinese painting. This lecture will cover the earliest figure painting and landscape of which any examples have survived to the present day. There was a lively and accomplished school of narrative painting well developed in the sixth century. Although almost none of the original paintings has come down to us, the style can be vividly reconstructed from scattered fragments and certain engravings on stone. The most accomplished example so far known of such stone engravings is in the collection of the Nelson Gallery and presents a unique opportunity to enjoy this youthful narrative style of the early middle ages.

February 18: Figure painting of the T'ang dynasty. Chinese critics are all agreed that figure painting reached its peak during the T'ang dynasty and was never rivaled through the succeeding centuries. A sufficient number of paintings have been preserved from these early centuries into our own times so that we may gain a fairly accurate idea of the strong and monumental style so in keeping with the other cultural attainments of China's Golden Age. The Nelson Gallery's beautiful scroll of the "Palace Ladies listening to Music" will be discussed in relation to other early genre paintings.

February 25: Early Landscape painting. As the T'ang dynasty was famous for its masters of figure painting, so the Sung dynasty (960-1279) saw the development of the great Chinese school of landscape painting. The 10th and 11th centuries saw the development of a monumental, austere and classic style that has remained the foundation of Chinese landscape painting to the present day. This lecture will cover the gradual emergence of landscape painting as a special field and trace



its development through the early stages to the celebrated masters of the twelfth century.

#### GALLERY CHANGES:

American Paintings: A distinguished group of American paintings has been hung in Gallery 30. Lent by the Phillips Memorial Gallery, these include a fine Whistler portrait, "Miss Lillian Woakes", a very sensitive and quite out of the ordinary "Dead Bird" by Ryder, two works by Marin, a characteristic watercolour and one of his rare oils, "Fifth Avenue at 42nd Street", a frieze-like composition by Davis and two canvases by Elshemius, the very original artist who died last month. Other works are a sunny landscape and a still-life by Marjorie Phillips, an abstraction by Dove and a figure piece by Weston. These are all artists not included in the permanent collection and augment the group in the Friends of Art Gallery.

Whistler Prints: The second group of Whistler etchings from the great Harris Whittemore Collection, now on loan at the Gallery, has been installed in the Print Rooms. Most of these prints date from the years 1859 to 1863. The pencil self-portrait of the artist from the permanent collection has been hung in the Print Rooms and adds interest to the exhibition.

The present group starts with the charming interior, "Reading by Lamplight", "The Music Room", with its portraits of Seymour Haden, his wife and his assistant. Mr. Traer, is shown in its two states, "Billingsgate" has a beautiful pattern of masts in the background and one would expect it to be included in the Thames Set. A typical French restaurant, perhaps where the artist ate while in Paris, is depicted in "Soupe a Trois Sous". These years produced a great series of etched portraits. That of "Bibi Valentin" is especially charming, as is "Bibi Lalouette", the son of a pension keeper where Whistler and Fantin-Latour often ate in Paris.

The group of men's portraits of this period includes the strong "Astruc" and the very familiar self-portrait with the wide-brimmed hat. "Drouet" is one of his most sensitive plates. "Finette" was a dancer at the Moulin

de la Galette and in nine states, he presents her as one of his most distinguished portraits. "The de la Cité" shows the Seine and the Pont des Arts and was sketched from a window in the Louvre. Whistler noted on an impression of the plate of "Anne Haden", "one of my best". "The Miser" has some of the mystery and sinister qualities of a Meryon. The plate called merely "Jc" and dated 1861 is one of the first records of his association with Joanna Heffernan, the beautiful Irish girl who posed for the series of White Girls. A very fine and sensitive portrait of the same model is seen in "Heary".

This second installation, consisting largely of portraits, will have a special interest, as so many of the personalities occupied prominent places in Whistler's life.

Gallery XAIV. Chinese paintings from the permanent collection will be shown in Gallery 24 during the month of February. The collection ranges from landscapes of the 15th and 16th centuries that continued the great tradition of the 13th century masters, through early examples of bird and flower paintings to a set of ten panels of the "Hundred Birds" that represents the brilliant style of decorative painting evolved in the 17th century. Such paintings of bright coloured birds sporting amid unbelievable flowers were first imported into Europe in the 17th and 18th centuries and had a deep and lasting influence on the decorative arts of England and France. Beautiful ladies have long been a favorite theme of Chinese artists, but it was in the 18th century that these scrolls with their subtle compositions of languid ladies reached their peak of popularity. Among the several examples of this kind in the exhibition is one of a lady and child that is especially interesting as being done in the style of Giuseppe Castiglione, an Italian Jesuit father and accomplished artist who painted at the court of the Emperor Ch'ien Lung (1736-1795) and had many Chinese followers.

Contemporary Chinese painting, all too little known in the West, is represented by two compositions from the brush of Ch'ai Hsi-shih, an eccentric and vigorous artist who is admired in China as much for his powerful calligraphy as for his bold ink paintings.

FRIENDS OF ART: The first meeting of the month of the study group for members of the Friends of Art will be held on Thursday, February 5th at 11 o'clock. The lecture will take place in the loan galleries where the Director will speak on the Picasso Exhibition. The most original of all modern artists will offer interesting and controversial subject matter.

The second meeting, on February 19th, will be held in the Print Rooms and the Director will speak on the Whistler Etchings from the Harris Whittemore Collection. Examples from his earlier and later periods will also be discussed.

EDUCATIONAL DEPARTMENT: The marionette play "Shun" was warmly received and well attended on Saturday afternoon, January 24th, and we are pleased to announce that another production by the Marionette Players will be offered on February 14th.

The other three Saturday afternoons this month will be devoted to moving pictures with various parts of Europe the center of interest. For complete schedule, please consult the Calendar for February.

The Little Museum for Young Moderns will exhibit a group of works from the children's classes of the Philbrook Museum in Tulsa, Oklahoma. This is an exchange exhibition, examples from our own classes being shown in the Tulsa museum.

We should like to call your attention to the illustrated catalogues which are now available at the sales Desk:  
PICASSO; Forty Years of His Art  
WHISTLER's Thames Set.

WILLIAM ROCKHILL NELSON GALLERY OF ART

ATKINS MUSEUM OF FINE ARTS

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